

Founded A. D. 1874 by John Singenberger

The Cecilia

MAGAZINE of
CATHOLIC CHURCH
and
SCHOOL MUSIC



NOVEMBER 1932

Directions for the Choir at High Mass

The order and procedure, with directions as to "What Comes Next" may be of help to young organists. It being known that the words of all music at High Mass *must be in Latin*, and from the liturgy of the church. English may be sung before or after *Mass*, as in Processional or Recessionals.

- 1—Continue Asperges, as soon as Priest has intoned, Asperges Me.
- 2—After Asperges, sing Responses and Amen to the prayer.
- 3—Begin Introit (Proper of Mass) as soon as Priest again comes to the altar steps.
- 4—Begin Kyrie, as soon as the Introit is finished.
- 5—Wait until the Priest intones "Gloria in Excelsis", and then begin Gloria of Mass with the words—"Et in terra pax".
- 6—Immediately after the Epistle is finished sing The Gradual (Proper of the Mass) the Alleluia and Responses.
- 7—After the Priest has intoned the "Credo in Unum Deum", continue with the Credo of the Mass beginning with the words "et in terra pax".
- 8—Priest intones — "Dominus Vobiscum". Choir answers — "Et cum spiritu tuo". The priest says "Oremus", then the choir sings the Offertory at once. (Proper of the Mass).
- 9—After the Proper Offertory for the day, a motet may be sung which has some reference to the feast, or the day, or to the particular church season.
- 10—Sing Responses to the Preface. When the Priest finishes the Preface, a bell rings, and the Sanctus should be started at once.
- 11—Start the Benedictus right after the Consecration.
- 12—Sing the Responses—"Amen" and "Et cum spiritu tuo", after the Priest intones for each. Then commence the Agnus Dei at once.
- 13—The Communion (Proper of the Mass) should be sung immediately after the Priest has received the Precious Blood.
- 14—Answer—"Et cum spiritu tuo" to "Dominus Vobiscum", "Deo Gratias" to "Ite Missa est."

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Scandicus and Climacus

NOVEMBER - Month of the Holy Souls IN MEMORIAM

**It is fitting that this issue of The Caecilia be dedicated to the
memory of the church musicians of former days:
with the prayer**

That the countless thousands of Singers, Organists and Choirmasters who have assisted at Divine Services in all countries, in all centuries, who have rendered their talents for the Greater Glory of the Giver of All Talents, may not be forgotten.

That those who furnished the Requiem music at so many funerals and memorial masses may not themselves be gone without remembrance. That those who at Mass, Benediction, Vespers, Holy Hour, were heard to sing or play, without temporal recognition, or honor, may be eternally honored.

PREFACE from THE REQUIEM MASS

It is truly meet and just, right and availing unto salvation, that we should at all times and in all places give thanks to Thee, O Holy Lord, Father Almighty, Everlasting God: through Christ Our Lord. In Whom the hope of a blessed resurrection hath shone upon us: that those whom the certainty of dying afflicteth, the promise of future immortality may console. For with Thy faithful, O Lord, life is changed, not taken away; and, the abode of this earthly sojourn being dissolved, an eternal dwelling is prepared in Heaven. And, therefore, with the Angels and Archangels, the Thrones and Dominions, and the whole Host of the Heavenly Army we sing the hymn of Thy glory, saying forever and ever: Holy, Holy, Holy, Lord God of Hosts. Heaven and earth are full of Thy glory. Hosanna in the highest. Blessed is He that cometh in the Name of the Lord. Hosanna in the highest.

THE CHOIR IN TRANSITION

BY RICHARD KEYS BIGGS

Hollywood, California



NOTE. These words are addressed more particularly to the many organists and choirmasters who, for reasons best known to themselves, have not, as yet, undertaken a serious attitude toward the reform in church music. They are written in the hope that there may be promoted a greater zeal for the best and truest in church music.

We Catholic musicians have at our disposal the noblest library of ecclesiastical music in existence. We have also much that is trivial and unworthy. Unfortunately it has been to this latter source that many of us have turned our energies. The result has been an abundance of music unworthy the exalted character of the setting in which it functions.

You and I are the custodians of the sacred music of the Temple. What we visualize in the seclusion of the rehearsal room and transmit to our singers is later communicated to thousands of worshippers who, with bowed heads, must partake of that portion of the atmosphere of devotion which music alone has the power to create.

It is, therefore, of the utmost importance that the medium through which we speak should be of a pure timbre, free from any false conception. We, as musicians, have no excuse to exist in the church but for one purpose, namely, to adorn the sacred words spoken before the altar with a garment more richly woven than is possible for the speech alone. Our sole aim must be to make it possible for the faithful to sink deeper in prayer, aided by our music to lift their eyes higher in adoration, inspired by the atmosphere of devotion which we can help to create. If we fail in this we are untrue to our calling.

No one can say that the source of inspiration is lacking to us. We have, first and foremost, the Holy Sacrifice, which, in itself should inspire us to the loftiest endeavour. This same Adorable Sacrifice has inspired countless musicians in the past. Not all who have composed for the church have attained to the degree of perfection which the high character of the liturgy demands. The compositions of those, however, which have reached the state of perfection which the church requires have been accorded a permanent place in her archives.

The early melodies of the church expressed the emotions of pious men and women. They endured the experience of centuries. And today

they are still as fresh and as powerful as they were a thousand years ago. Our modern ears, attuned as they are to profane and worldly music, must be trained to know the stainless beauty of the church's own language in song. I speak of the chant, the one and only true church music in existence. I say "true" because Gregorian chant, when correctly sung, has to the greatest degree the power to turn our thoughts to the Almighty.

The church also admits polyphonic music which reflects the spirit of plain-chant in its rhythm and atmosphere.

Having accepted the church's recommendations which we, as good christians must do, let us earnestly set about learning our lesson. And having learned it let us teach it to others. In so doing we will find ourselves at the threshold of a mighty force in music. Music we will find with wondrous rhythm; rhythm as powerful as that of any symphony; music with pathos; music with pious fervor. What more can we ask?

Our singers and our people must be made to love some of this music. The problem of introducing a more strict type of music where there is little or no desire for it either from the choir or on the part of the congregation, (and this problem confronts many more of us than is pleasant to contemplate), must be handled very judiciously by the choirmaster. But the situation in such a parish is never entirely hopeless.

May I at this point take the liberty of relating to you my own experiences of the past four years? They may perhaps serve to show that a seemingly insurmountable barrier can be broken down by a program of persistent and patient education mixed with a little tact and cunning if need be.

In September, 1928, I left the Church of St. Patrick, Montreal, for the newly erected Blessed Sacrament Church in Hollywood, bringing with me a four-manual Casavant organ. I at once began the organization of a choir to sing in this great church set in the hearts of the movie colony. The building seats 3000 and ministers to more than 7000 souls. A double quartet of soloists was to be selected and later a chorus of 40.

Among the hundreds of applicants who appeared, there were not two who had any knowledge of church music in its liturgical form.

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

There was but one of all the singers I interviewed who knew what the "Asperges" was. Plainly, church music as I understood it was a foreign thing here. Many were the singers who had come from churches in the east but the music they had sung seemed to be of the forbidden type. And to make the situation perfect for me I found that the florid style was expected of me here.

Well, I did not lack good material as talent is abundant in this city of dreams. Let me pass over the first year in which the music of Beethoven, Mozart, Haydn, Schubert and Gounod adorned our programs. It was new to me and indeed beautiful, however remote from the spirit of the liturgy.

A Gregorian credo, my first step toward the far off goal, was received with a pious indulgence on the part of the choir which left me with the feeling that I had laid myself open to suspicion on the grounds of mental equilibrium. Some said that it sounded like a convent choir. That kind of music will never go here, they said.

I then organized a boy choir of 30, vested them and had them sing processionals and recessional before and after Mass. In this the men of the adult choir joined. It was an instant success. I secured a second organ and placed it at the opposite end of the church behind the high altar. It was connected by a 300 foot cable to the Choir manual of the gallery organ. This gave me a medium of accompaniment for my boy choir through which I secretly hoped to reach my goal.

Then one Sunday there appeared the Orbis factor "Kyrie" sung alternately by the sanctuary choir of boys and the mixed gallery choir. The boys also sang a Gregorian "Ave Maria" sugar-coated by the pretty setting of the late Alexander Guilmant. These two numbers found great favor both with choir and congregation. But, said I, these are Gregorian melodies. The choir began to realize that perhaps I was not really peculiar after all.

The Orbis factor "Kyrie" became the most popular one in our entire repertoire. "Attende Domine" to the setting by Pietro Yon and "Concordi laetitia" so beautifully harmonized by Deems Taylor brought the choir to a full realization that Gregorian melodies possessed a peculiar power to express the religious sentiments of the text.

These and other settings including unaccompanied Masses by Palestrina, Hassler and di Lasso were added as opportunity permitted. Needless to say my singers now appreciate the difference between music which is merely beautiful and that which is at once beautiful and liturgical.

This is, as you know, but a mere beginning. It cost infinite patience and studied calculation. But the results have amply repaid any endeavour on my part. And the remarkable thing about it is that it happened in a young Hollywood church where many of the members of the congregation and choir are engaged in the motion picture studios.

Richard Keys Biggs

The name of RICHARD KEYS BIGGS stands among the leaders in that group of inspired artists whose lives have been dedicated to the greatest of all musical instruments and whose names are synonymous with the highest achievements in organ playing.

As a concert organist he has few equals, and his numerous appearances in the most prominent auditoriums and churches throughout the land bear witness to the high character of his musical attainments. Not merely a giant, considered for the standpoint of technical ability, he plays with a vigor and warmth of feeling which reflect the broad and sympathetic interests of the true artist.

Richard Keys Biggs is the first organist ever to make records for the Victor Co. He was chosen to play at the dedication of the Town Hall Organ in New York City. He was organist for two summers at the Cathedral of Angers, France. He was the soloist at the San Francisco,

San Diego and Sesquicentennial expositions. Mr. Biggs has presented dedicatory concerts on important organs in all parts of the United States. Among these are the following:

Paulist Church in New York City; Blessed Sacrament Church in Hollywood, Calif.; Gesu Church in Miami, Fla.; Cathedral Church in Los Angeles, Calif.; Westminster Church in Detroit, Mich.; Calvary Presbyterian Church in San Francisco, Calif.; Universal Christian Church in Seattle, Wash.; St. Patrick's Church in Montreal Canada; Cathedral Chapel in Brooklyn, N. Y.; St. Bridgid's Church in Westbury, N. Y.

Other Notable Concert Appearances

Town Hall, New York City; Aeolian Hall, New York City; Kimball Hall, Chicago; Municipal Auditorium, Springfield, Mass.; Columbia University, New York City; University of Michigan, Ann Arbor, Mich.; Harvard Club, Boston, Mass.; Cathedral of St. Maurice, Angers, France; Westminster Cathedral, London, etc.

St. Caecilia Society of America

By DR. M. J. SEIFERT



Written by Mathias J. Seifert for "A Hundred Years of Music in America", edited by W. S. B. Mathews and G. L. Howe. (This data obtained by Rev. Erz and M. J. Seifert from John B. Singenberger at his residence, St. Francis, Wisconsin, during the summer of 1889.)

The elaborate ritual of the Roman church, and her possession of many musical artists of the highest class within her communion, have exposed her in all ages to peculiar dangers. In the effort to render the services imposing, priests have tolerated these artists in carrying their art to an extreme, rendering the sacrifice of the mass a mere concert or opportunity for display. The lightest arias of Rossini and other Italian opera composers have been set to most sacred words, and introduced with all their theatrical associations still fresh about them. Composers have written masses in which they have given loose rein to their lightest and most pleasing families, or, like the Netherlandish masters of the fifteenth and sixteenth centuries, have piled Pelion upon Ossa with contrapuntal devices. In the period just named the abuse reached such a point that Pope Pius IV appointed a cardinal to inspect the music of the papal choir and report with regard to its suitability. He reported that the singing of the choir resembled a "mass of cats wrangling together and snarling, more than it did the reverent worship of God." "The force of the cardinal's homely and unvarnished description will be better understood when it is remembered that composers of the period were in the habit of intermingling the voices through the musical device called canonic imitation on to such an extent that not one single word of the text could be made out by the closest observer; and this not through any carelessness of the singers, but simply through the conflicting utterances of the different parts, where not infrequently there were eight different parts, singing as many entirely different words at the same moment. It was to reform abuses of this kind that Palestrina was commissioned to make his reform, which had in it two elements. The composition of music more suited to the sentiment of the sacred words of the offices of the church, and a modification of the style of rendering that music, in the direction of making it reverent, religious and devotional. The music composed

by Palestrina has remained a monument of his genius no less than of his devotion, but the development of the art of music since has educated the ears of the worshippers in quite other directions than this one of reverence and simplicity. It is, however a mistake to suppose that the music of Palestrina was simple in the sense that we now attach to the term. It was simple as compared with the music of most of the composers of his time, but differs from them yet farther in this one point, namely, in a true intuition of the relation of music to feeling. Palestrina's music when properly interpreted is religious in character. It leads the soul to devotion, instead of carrying it away in secular association. With the majority of church choirs the music of Palestrina is so much a mere tradition that none of them could sing it without special preparation therefor, and it has therefore been allowed to fall into disuse, along with the original Ambrosian song of the church, the plain song, upon which all of Palestrina's works are founded. Hence in the progress of modern secular music, and especially in the taste for the spectacular and the sensational, Roman Catholic music has been nearly as far perverted from the true plane of church music as that of any other sect or denomination. It was to make a stand for reform in this respect, that a great organizer was raised up in the person of the late Dr. Francis Witt, who in 1868 founded the Society of St. Caecilia, designed to promote the revival of the music of Palestrina and other ancient composers of similar purity and nobility, to promote congregational singing in the vernacular, so far as allowed by ecclesiastical prescription, and to indicate to modern music the direction it should be reformed in order to bring its ample wealth of musical means to the acceptable ministration of the worship of the Most High. Dr. Witt traveled, lectured and organized branch societies. He published a journal devoted to the promulgation of his ideas, and added to it musical supplements of ancient pieces available for modern use. Great festivals were organized in different parts of Europe, in which many choirs of churches in the vicinity took part.

The movement spread to America in 1872, when through the instrumentality of the late Dr. Salzmann and the Rt. Rev. Bishop Heiss, of

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

Milwaukee, Sir John B. Singenberger, a pupil and trusted assistant of Dr. Witt, was induced to come to America and take charge of the music in the Catholic Normal School at St. Francis, Wisc. Here he organized the Society May 7, 1873. The objects of the society, broadly stated, are to restore simplicity to the musical services of the church, to prefer the Gregorian chant, wherever possible, to cultivate congregational singing in the vernacular as far as allowed by ecclesiastical authority and, by systematic instruction in the schools to train children to sing properly in the service of God and the church. Six weeks after the organization of the society the first sacred concert was given in the chapel of the seminary, and since that time it has grown rapidly until now it has more than 5,000 members, all of whom take an active interest in church music.

The want of a medium for communication and instruction was soon felt, and in 1874 Sir John Singenberger, president of the society, began to publish the *Caecilia*, with which were issued supplements of good church music by ancient and modern masters. The first general meeting of the society was held in the hall of St. Gall congregation, Milwaukee, June 14, 1874, when two hundred members were present, and an excellent sacred concert was given. At the second general meeting, held at Dayton, O., in August, 1875, several choirs assisted, and under the able leadership of Singenberger, that same Missa Papae Marcelli was sung, by which Palestrina won his victory. That year the most Rev. Henni appealed to Rome for a special cardinal protector and papal approbation. In 1876, both petitions were granted, placing the society in a proper light before the community, and encouraging new efforts to promote reform in the music of the church. Annual conventions have been held at different places, and special meetings for the purpose of instruction. In 1882, the president of the society, Sir John Singenberger, was knighted by Pope Leo XIII, who conferred upon him the order of St. Gregory the Great. The officers are Sir John Singenberger, president; E. Andries, vice-president; F. Katzer, treasurer; F. W. Pope, assistant treasurer; H. Karis, recording secretary; J. Enzelberger, corresponding secretary; all students of the theological seminary. The movement thus inaugurated is full of promise of a better condition of musical taste and practice in the vast communion of the church in America.

IN MEMORY OF TWO NOBLE CHURCH MUSICIANS AND A GREAT SOCIETY CHEVALIER JOHN B. SINGENBERGER

Biography by Mathias J. Seifert

Knight of the order of St. Gregory the Great, president and founder of the American St. Cecilian Society, professor of music at the Catholic Normal School, St. Francis, Wisc., editor of the *Cecilia*, a monthly journal, was born May 25, 1848, at Kirchberg, Switzerland. He studied at the Jesuit college of Feldkirch, Austria, where he received piano, organ, violin and composition instructions from W. Brien, of the Munich Conservatory; from Carl Greith he received vocal training. After graduating at the Innsbruck University in 1870, he spent much time in Munich where he enjoyed the friendship of the greatest masters of the day, among them, Liszt, Rheinberger, Koenan and Kaim. In 1871 he was appointed director of the seminary choir of Chur. In 1872 he studied organ and counterpoint under Hanisch, Haberland, Holler and became a favorite pupil of Dr. F. Witt. Sir Singenberger devoted his energies to the Gregorian music.

In 1873 he came to this country and organized the American Cecilian Society. His compositions include: Fourteen masses, six complete vespers, twenty hymns for benediction, sixteen motets, five instruction books, a short Instruction in the Art of Singing Plain Chant, a Song book for parochial schools, a theoretical and practical organ method, one pedal school, an organ book, one *Adoro Te* organ book. Sir Singenberger filled numerous engagements and taught classes in various institutions in the state of Wisconsin. By extraordinary application he entirely mastered the old school, and in that spirit writes all his compositions. By a rare combination of talents he, in a comparatively short time, achieved an immense success. His energy, activity and executive ability brought the American St. Cecilian Society to an influential position, and it is but just to say that he was ably assisted by the Rev. J. B. Jung, the first vice-president of the society.

REV. J. B. JUNG

Rev. J. B. Jung, first vice-president American St. Cecilian Society, was born November 16, 1894, at Zu Kenried, Ct. St. Gall, Switzerland. He received his training in piano, theory and singing from Carl Greith and P. Stehle. He directed seminary choir in Chur, Ct. Granbuendten, Switzerland, '68 to '70; first came to America

Continued on Page 363

How to Render Gregorian Chant Palatable to Recalcitrant Choir Singers



BY REV. LUDWIG BONVIN S.J.

(In *The Fortnightly Review*)

Lately, as I had a musical conversation with one of my friends, an excellent violinist, and mentioned Gregorian Chant, my friend interrupted me: "Oh, the Gregorian Chant, I detest it!"

Again, but a few days ago, a lady organist and choir director who on weekdays, at Requiems and High Masses, sings Gregorian music with appreciation and a beautiful voice, was complaining: "My choir unhappily does not want to hear of Gregorian Chant. I put my singers out of humor if I pass out to them Gregorian books. They 'kick' against such a demand. They are volunteers, that is, unpaid members of the choir, and I should lose them were I to insist upon this music so unsympathetic to them."

As to the violinist, I invited him to accompany me to my music room, desirous as I was to let him hear some Gregorian music. I played for him with musical rhythm and appropriate harmonies the Gregorian Kyrie *Lux et origo* (Vatic. Ed., I), the *Ecce panis* from the Corpus Christi sequence *Lauda Sion*, the Easter chant *Victimae paschali*, and the Pentecostal sequence, *Veni, Sancte Spiritus*.

Again my friend interrupted me, but this time with the words: "This is indeed beautiful, lovely, yes, real music, and at the same time, genuine ecclesiastical song."—"It is," I replied, "that very Gregorian Chant which you, but a few minutes ago, despised and declared to be so repugnant to you. You see, then, that Gregorian music can be beautiful, that in it there are pieces of musical worth, such as will please every musician endowed with a sense of what is noble and dignified. Have you ever listened to really good renderings of Gregorian music? If this chant is sung stiffly and without appreciation, it can just as little sound beautifully and satisfactorily as the grandest Wagnerian piece could under similar circumstances. And if it be rendered so to say *arithmetically* (without true rhythm), even by a well trained choir, it will become te-

dious in the long run. Further, I readily concede that there exist in the Gregorian repertory also chants that are weak, dry, of Asiatic character, exotic for Occidentals, especially for Occidentals of the present day, passages which strike them as empty and meaningless. That must be taken into the bargain. In most cases, however, these pieces can practically be avoided by our church choirs. But Gregorian Chant, as you now admit, offers also melodies which we musicians must acknowledge as beautiful and valuable, melodies, too—and this is liturgically important—that are *specifically ecclesiastical*. Now to neglect in divine service such music published by the Church itself, not only implies a lack of 'thinking with the Church,' but also closes the door to the understanding of true church music in general, part music included. He that never sings Gregorian music or does not sing it with appreciation and well, will never become a real church singer, even if he spends his life in the organ loft."

As to the lady organist mentioned above, one could give her this advice: "Begin with chants that are really valuable, beautiful, and easy to understand; clothe them in a rhythm that is naturally musical, inborn in every musician, and with a euphonious and colorful organ accompaniment. Your singers will then change their attitude, as did my violinist. They will begin to appreciate the Gregorian pieces, and in consequence will sing them well. If, however, you force upon them indiscriminately chants that are dry and strangely archaic, they will execute them reluctantly and without understanding, and therefore stiffly and without expression; and they will persist in their lack of comprehension. On the other hand, if the singers have once in a general way grasped the worth of Gregorian music, they will more readily accept into the bargain what seems to them strange and of less musical worth, because they wish to comply with the liturgy."

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

**ITEMS COLLECTED
HERE AND THERE**

By "L. B."

American Choirs Take Notice!

Prince Peter Wolkonsky points out in "Thought" that "The Taking of Breath is the strong point of Russian Church Choirs; it is never simultaneous and it is distributed so cleverly that it is never noticed."

Unity and Variety

A reviewer in the same issue draws the attention of the reader to the legitimate existence within the Latin rite of two diocesan rites "The Ambrosian and Mozarabic, two diocesan variants of monastic uses; those of the Carmelites, Carthusians, Cistercians, Dominicans, and Premonstratensians.

"Those who know but the Roman rite" he says, "will be astonished no doubt to find so many Latin variants, which, far from being merely tolerated, are actively encouraged by the Holy See. That this is so, may be seen for instance in the case of Brazil. In 1919, a great number of the clergy had forsaken their own liturgy, for the Roman Rite, but the Pope declared the diocesan use to be obligatory in a decree "sedes hujus apostolicae" which decree Pius XI endorsed in 1924."

The above is worthy of consideration in the face of an exaggerated love of uniformity which for instance, in Gregorian Chant, patronizes a rhythm of inferior value in opposition to a musically and artistically superior one, because the first named is used at present by the greater number.

We Are Not A Musical Nation?

The Commonwealth of August 17, 1932, has "Music in our parishes, through no fault of the parishes" themselves, is too often lamentable both to those with musical taste and those who wish to accede to the commands of the Holy Father as to the type of music to be used at Mass. We are not a musical nation and our priests and religious have not been trained so as to be able to recognize and consequently be equipped to offer proper music to their congregations. Sunday after Sunday we are forced to listen to worldly music, often the cheapest and most vulgar sort, simply because priests, organists are unequipped to give the music which should be given"

**Westminster Cathedral, London
Music List for September Sundays
1932**

In addition to the performance of the complete liturgical offices daily, with High Mass, Vespers and Compline by the complete choir of Men and Boys, the following programs were heard under the direction of Rev. Lancelot Long.

September 4.—16th Sunday after Pentecost.

Mass	Ebner
Motet, "O Sacrum"	Viadana
Compline, "Te Lucis"	Hamm
Anthem	Arts

September 11.—17th Sunday after Pentecost.

Mass	Heredia
Motet, "O sacrum Convivium"	Tye
Vespers:	
Magnificat	Palestrina
Compline:	

Hymn	Schutz
Nunc Dimittis	Palestrina
Anthem	de Pearsall

September 18.—18th Sunday after Pentecost.

Mass	Byrd (4 voc.)
Motet, "Cantate Dominio"	Pitonni
Vespers:	
Magnificat	Vittoria
Compline:	

Hymn	Knapp Terry
Nunc Dimittis	Tye
Anthem	De Lassus

September 25.—19th Sunday after Pentecost.

Mass, "Octavi Toni"	De Lassus
Motet, "O Vera Trinitas"	Palestrina
Vespers:	
Magnificat	Soriano
Compline:	

Hymn	Bach
Nunc Dimittis	Vittoria
Anthem	Lotti

**Father Missia Gives Course In
Gregorian Chant in Wisconsin**

Rev. Francis Missia, Professor of Gregorian Chant at St. Paul Seminary, St. Paul, Minn., recently gave a course in Gregorian Chant to the Servants of Mary at Our Lady of Sorrows Convent, Ladysmith, Wisconsin.

Special stress was placed on the importance and fitness of sacred music, which forms so complementary a part of the solemn liturgy. The injunctions of the Popes were particularly quoted throughout the course.

LITURGICAL MUSIC IN CZECHOSLOVAKIA

(*Excerpts from Report read at the First International Liturgical Congress in Antwerp, July, 1930. Printed in "Orate Fratres" September, 1932.*)

"Compared with other countries, the liturgical movement is only in its beginnings in Czechoslovakia.

As the remote cause for this condition, we may refer to what has been said concerning Germany, namely, that the liturgical tradition among us has been broken; besides, the Latin language always presents greater difficulties to Slavs than to the Romance peoples. In seeking the proximate cause, it is necessary to consider that after the War and the downfall of the Austrian Empire we had to reestablish all our organizations—and that while undergoing a serious religious crisis. But now the work is progressing apace, and there is reason to believe that soon we shall be brought into the great and invigorating current of religious and liturgical ideas.

Without wanting in the humility so dear to Saint Benedict, I may remark that our Abbey of Emmaus, at Prague, founded in 1347 by Emperor Charles IV, has been the liturgical center of our country for the past fifty years and remains so today. Heirs to the best liturgical traditions of Solesmes, (where in 1863 Abbot Sauter made his novitiate,) and of those of Beuron, (the community of which found a refuge at Prague in 1880,) we have always celebrated the liturgy with such splendor and cultivated Gregorian with such care, that a continuous and intense influence is exerted upon the liturgical and religious life, not only at Prague, but throughout the entire surrounding country. Pius XI who visited our church in 1889, several years ago recalled that the strongest impression he carried away with him from Prague came from the liturgical offices at the church of Emmaus. And on the occasion of the Eucharistic Congress at Rome, in 1924, he requested of the Abbot Primate of the Benedictine Order, that the pontifical Mass at St. Peter's be chanted as the one at which he had formerly assisted at Emmaus (Prague) . . .

For the study of church music we founded some fourteen years ago, the Association of St. Cyril—Cyril Jednota, which publishes the review Cyril. If up to the present time this review has recommended many Cecilian principles of sacred music, henceforth it desires, and ought

to strive toward, the realization of the new decree of the hierarchy, which, in consequence of the Apostolic Constitution "Divini Cultus", wishes that gregorian chant be introduced into all our colleges and religious schools.

The Czech people possess a highly developed musical sense, and they always chant at Mass, and do this very well. But we are speaking of Czech Mass chants. They will, however, also learn Gregorian chant very rapidly. A proof of this comes from a small Czech village Kormice, where, under the direction of a zealous pastor, the peasants chant the Ordinary of the Mass, Vespers and Compline perfectly, and all this by heart, so that in the confessional the pastor can say "As a penance, recite the psalms of Terce or those of Compline" and they do it . . .

For six years our organists have had an opportunity of attending a special school organized by the Association of St. Cyril. The practical course is taught at our abbey, and beginning this year, theoretical instruction will also be given in one of the monastery rooms . . ."

DOM E. VYKOUKAL.

MORE PRAISE FOR MCGRATH'S MASS

The flow of commendation which followed the distribution of copies of Joseph J. McGrath's, "Missa Pontificalis" continues unabated from all sources. The most general opinion is that it is too good for present day choirs—that there are too few organizations capable of rendering such a fine work. But that makes it all the more worth while to attempt.

The following note received from Philip Kreckel of Rochester, who is a composer of considerable talent in his own right, reflects the reaction among contemporary composers who are too often jealous and hypercritical of one another's efforts. Mr. Kreckel is not of this class, as the following indicates:

"Mr. McGrath is a very dear friend of mine, and I have written him several letters with a glowing commendation of the beautiful, liturgical mass. Hope the mass will have a wide distribution. Such masses would have a much greater appeal, if our Catholic choirs were better trained and if many of our organists and choir-masters would come out of the apathy and indifference that is so general."

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CLEVELAND CHOIR MAKES RECORD OF CAECILIA SUPPLEMENT

Bishop Schrembs "Anima Christi" recorded by St. Ignatius Choristers, Cleveland, under Carlo Peroni.

Cleveland, Ohio

Carlo Peroni, whose reappointment as conductor of the San Carlo Opera Company was announced recently, has made notable contributions to music in his three-year residence in this city. The energy and life he has infused in more than one operatic production here are still vivid in the memory. He has raised many a performance to a high level of artistic merit.

If you are interested in good church music, take a run out to St. Ignatius' Church on West Boulevard some time and observe what Maestro Peroni has accomplished there with his choristers. The music heard there is of a high order. Retaining to the full its devotional character, it has vivid contrasts, brilliance and dramatic power—something which helps to make a religious service a deep emotional experience.

Peroni and the St. Ignatius choristers made a phonograph record yesterday of Bishop Joseph Schrembs' "Anima Christi." (Caecilia Suppl. April, 1932.) It must have been a costly business because Peroni spoiled one disc after another by stopping the singers when they did not enter with just the right nuance. His exclamations were strong enough to break the microphone, but he got what he wanted, which was singing of extraordinary smoothness and rhythmic vitality.

More With Old Masters

When Peroni returns from his five or six months' tour with the San Carlo, he plans to do more of the music of Palestrina, also that of Lassus and Vittoria. There are few church choirs in the country capable of adequately rendering the works of these great sixteenth century masters. And it is a rare thing to find a director as devoted to them as Peroni.

In the days before Molinari had become a Toscanini protege Peroni studied piano with him at the St. Cecilia Academy in Rome. Carlo, only 15 then, supported his whole family—a large one—by conducting orchestras in Rome. His family is now well represented in Roman officialdom, one brother being a captain in Mussolini's special guard, while another has a position in the Vatican.

HERBERT ELWELL.

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

SISTER GISELA WINS TRIBUTE TO HER MUSIC

Milwaukee Journal, Saturday, Sept. 17, 1932

A great musical future for the "Mass in Honor of Our Lady," written by Sister Mary Gisela of the Mount Mary college music faculty, and published by a Boston music house this summer, (Caecilia Supplement August, 1932) was predicted by Wilhelm Middleschulte, organist and composer, in a letter this week to Sister Gisela.

His letter follows in part:

"Your mass is most excellent; there is something of the breath of the classical masters in it and above all deep religious feeling. I played it over several times and I liked it better every time. The harmonic setting is faultless. I predict great success for it, for it seems so eminently practical. In short I congratulate you on this fine work, which gives great credit to the wonderful talent of the composer. Would like to hear your mass sung sometime. Perhaps the opportunity may come." . . .

The mass, written for three voices, is the third written by Sister Gisela. Her first mass was written in Gregorian chant. This is written in the free style. Of the mass, the editor of The Diapason, musical journal for organists, wrote, "There is much motion to the mass and Sister Gisela uses some interesting contrapuntal devices in various sections; particularly is the Sanctus worthy of serious consideration."

The mass was written for the Schola Cantorum, Mount Mary college choir and the first public performance was scheduled for the Feast of Christ, The King, on October 30th.

FROM "THE LIGUORIAN"

October, 1932

"This Mass is appealing because of its simplicity and unpretentiousness. The text of the Mass has been left intact without repetitions; in this the composer has laudably followed to the letter the wishes of the Motu Proprio. Moreover there is no affectation for distracting or startling chords. The vocal requirements of the composition will not give any difficulty to the average church choir. Peace seems to be the element which characterizes the beautiful and original melodies. Sister Gisela's Mass approaches in movement "the inspiration and savor of the Gregorian form" (Motu Proprio), and in doing this it cannot fail to dignify the liturgical function for which it was written."

—A. B. K.

THE PROPS OF THE MASS

By J. ALFRED SCHEHL

Archdiocesan Teachers College, Cincinnati, Ohio



ALFRED SCHEHL, whose article on the Proper of the Mass appears below, was born in Cincinnati, Ohio, July 12, 1882. His father, who was his first teacher, is still active as organist and retains his youthful vigor. Mr. Schehl Sr. has been an ardent advocate of church music reform for 50 years, and was one of the galaxy of men like John Singenberger and Msgr. Henry Tappert, with whom he formed a warm friendship. Mr. Schehl Jr. accepted his first organ position when but 16 years of age, at the same time joining the ranks of the Cincinnati Symphony Orchestra as violinist, where he remained a valued member for ten years. He was intimately associated during this time with the Conductor, Frank Vander Stucken, who was also his teacher in orchestration and conducting, acting as accompanist and assistant to Mr. Vander Stucken in the conducting of Cincinnati's famous May Festivals. He has played under such noted Conductors as Richard Strauss, Felix Weingartner, Fredrick Stock, and Edward Elgar. His advanced piano studies were made under Romeo Gorno of the Cincinnati College of Music, Clarence Adler, pupil of Godowsky, and Edward Schirner, Berlin. Msgr. Leo Manzetti was his teacher in Gregorian Chant. He studied harmony, counterpoint and composition with Dr. N. J. Elsenheimer and Louis Victor Saar. In 1908 he spent a year abroad studying church music. For the past 20 years he has been choirmaster and organist at St. Lawrence Church. His choir of 60 men and boys is noted for its excellence and has appeared in many concerts, notably on three occasions with the Cincinnati Symphony orchestra. In 1916 Mr. Schehl received the Associate Degree from the American Guild of Organists and has repeatedly served as Examiner for the Southern Ohio Chapter. He is also choirmaster and organist of the Chapel of the Holy Spirit (The Fenwick) and heads the Department of Harmony, Counterpoint and Composition at the Archdiocesan Teachers College. Besides two Masses, and other published compositions (the Mass in honor of St. Lawrence for 4 mixed voices was written for his father's golden jubilee as organist), Mr. Schehl has written extensively for the catholic service; songs, piano pieces, orches-

tral numbers and anthems, one of which received honorable mention in the Clemson Gold Medal Contest of 1914, and a Ballade for Tenor Solo, Mens Chorus and Orchestra, "The American Flag," are among his other works. He compiled and edited the St. Cecilia Hymnal, the official hymnal of the Cincinnati Archdiocese. Many of his pupils now hold positions as organists and choirdirectors. As choirmaster, organist conductor, composer and teacher, he enjoys a deservedly excellent and wide reputation.

THE PROPS OF THE MASS

J. Alfred Schehl

All will admit that the Proper of the Mass, as an integral part of the liturgy, should be sung or recited at every Missa Cantata. Whether sung or recited it should be done effectively and musically. A poor rendition of the official melodies can be just as tiresome as a mere recognition (*recto tono*), thereby detracting from the service that quality which should enhance it. The singing of the complete melodies as found in the Graduale is a consummation to be wished for, but rarely attained. I doubt if there are half a dozen choirs in this country who sing the complete melodies even on Sundays and feast days. It may be that quite a number of them sing the melodies of the Introit, Offertory and Communio, but for the Gradual they take the easier and to many the more agreeable way of reciting the text. The majority of choirs however, which do not neglect the Props, are content to recite them, and for them there is a way to give at least some variety to the rendition. It is my purpose to show how this may be done. I have selected the examples at random; the same treatment may be applied generally. (See page 337)

No. 1, Introit for the feast of Corpus Christi: the intonation is sung; at "ex adipe" the reciting note (dominant) of Mode 2 is used to "satuvavit," where a slight inflection is introduced; again the reciting note is taken up for the first and second alleluia, the third alleluia being sung to the official melody. The singing of the Psalm and Gloria Patri should prove no difficulty whatever, as these melodies occur repeatedly during the year and can even be memorized.

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No. 2 shows how the Gradual and Tract of the Mass for the Dead may be treated; the intonations, reciting note and cadences are so balanced to insure sufficient variety, and offer a relief from the monotony of reciting on one note, or even the several repetitions of a Psalm tone; further, it offers no difficulties and can readily be learned and memorized by adults and children. We often find however that this Gradual and Tract are omitted, while the whole or most of the Sequence (*Dies Irae*) is sung, or alternately sung and recited. Before the Motu Proprio of Pope Pius X on "Church Music," it was considered unnecessary, yes, even ridiculous in many places to sing or even recite the Propers on Sundays and feast days, not to mention the daily Missa Cantata. In the Requiem Mass however, the Introit Offertory and Communio were taken for granted. Can you imagine what would have happened to an organist leaving out these portions of the Mass? Does not the same therefore apply to the Gradual and Tract, and likewise to all Propers at all times?

No. 3 is an example of an Offertory set to the simplest music (sequential form). When the organ is not used on the Sundays of Advent and Lent, we see how much more musical it is to use this form than to recite the text (*recto tono*) without accompaniment, or how much easier than to prepare a more elaborate setting, which can be used but once a year. This Proper may be followed by any of the several numbers suitable for insertion, which every choir has in its repertoire: Ave Maria, Ave Verum and others; and particularly fitting for Lent: Stabat Mater, Crux ave benedicta, and others.

For No. 4 I have selected one of the Communios of moderate length, as a short Communio or Offertory (both can be similarly treated) does not afford much chance for variety, and because of its brevity will not suffer if sung on a monotone. Here we have the intonation leading to the reciting note "A," the dominant of the 6th Mode, and ending the first part with the official melody notes; this process is repeated for the 2nd and 3rd parts, making a balanced whole.

No. 5 shows a very short Communio which treatment may also be applied to a brief Offertory. In general, no definite formula need be adhered to, and every organist or choir director of good musical taste and ability can fashion his own examples.

It is possible that I may be criticized for this "cutting up" of the official melodies. I feel justified, however, for at least two reasons, which I now give. First, I have used these forms of recitation whenever occasion demanded for the past 20 years and have found them both practical and satisfying. I claim no originality for this method, though I have never heard of it being done by others. About a year and a half ago, I came across a book published in 1930 by the Society of St. John Evangelist (Desclée and Co.), with the title "Chants Abrégés des Graduels, des Allelujas et des Traits" (Abridged Graduals, Allelujas and Tracts). Coming from so reliable a source, I know that at least one other has the same idea, which, as stated before I had used for many years. However, even if I had no such notable authority to agree with me, my second reason would suffice. Years ago when I was struggling to perfect myself in organ playing, and I am not ashamed to say that I still struggle, I had some original ideas about "pedaling." They were not, however, according to the methods given in instruction books, and I was diffident about adopting them, because I thought the accepted standards must certainly be better than my newfangled notions. Dr. Charles Heinroth, for many years of Carnegie Institute, and now of the City College of New York, whom I not only cherish as a friend, but whom I consider one of the really great organists (his style appeals to me more than that of any other organist I have heard), gave me the confidence I was looking for. I have heard him in many recitals and have watched him practice for hours. Once I saw him do one of the very things I had been in doubt about, and when I called his attention to my trouble, he said, that he had learned more from his own painstaking efforts, than from other sources, and bade me play as I felt it should be played. I have applied this maxim in general, and so I show cause for the suggestions set forth in this article. If they find favor I shall be well repaid for my effort; in any event no harm has been done.

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Introit for Corpus Christi

Arr. by J. Alfred Schehl

Mode II

Ci-ba - vite - os ex adipe frumenti, alleluja: et de petra,
melle satu-ra-vit e - os al-le-luja, al-le-luja, al-le- lu - ja.
Ps. Ex sul ta - te De-o ad - ju - to - ri no-stro ju - bi - la - te De-o Ja - cob.

Ibid. Gloria Patri

Missa pro Defunctis
Graduale et Tractus

(Simple Version)

Arr. by J. Alfred Schehl

Graduale

Re - qui - em ae - ternam dona eis Domine; et lux perpetua luceat e - is.
V. In me-mo-ri-a ae - ter - na erit justus: ab auditione mala non ti-me - bit.

Tractus

Ab-sol - ve, ____ Domine, animas omnium fidelium defunctorum ab omni vinculi deli -
eto-rum. V. Et gra - ti - a tu - a il - lis succur - en - te mereantur evadere

judicium ulti-o-nis. *V.* Et lu-cis ae-ter-nae beatitudine perfrui

Offertory 2nd Sunday in Lent

J. Alfred. Schehl

Tenor I

Tenor II

Meditabor in man-dati-s tu - is quae di le - xi - val de: et levabo

Bass

ma-nus me - as ad man-dan-ta tu - a, quae di - le - xi.

By inversion this number in double counterpoint can be used for mixed voices. Sop. sings the Tenor II Alto or Ten. the Sop. (an octave lower) the Bass as given.

Communio for the 23rd Sunday after Pentecost

Mode VI

De fru - etu operum tuorum, Domine sati - a - bi - tur ter - ra:

Ute e - ducas panem de terra et vinum laeti-ficit cor ho - mi - nis:

ut exhilaret faciem in oleo, et panis cor homi - nis con-fir - met.

Mode II

Communio for the 15th Sunday after Pentecost

Pa - - nis* quem ego dedero ca-ro me-a est pro saeculi vi - ta.

A BENIAMINO GIGLI

Ninna-Nanna

(Sleep, Child Divine) (Nato Nobis Salvatore)

Christmas Lullaby

Arranged for Two-Part Chorus

Italian Words

(Old Traditional)

Latin Words by

C. Verbecke S. J.

English Words by

Wm Arthur Reilly

Andantino lento (in 2) $\text{♩} = 63$

MELCHIORRE MAURO-COTTONE

ORGAN
or
(PIANO)

Bourdon 8' Voix Celeste

Soprano or Tenor Ped. ad lib.

Alto or Bass

Ho - ly In - fant, Babe Di - vine, King of Peace, O Sav - iour mine, Sleep,
Na - to no - bis Sal - va - to - re ce - le - bre - mus cum ho - no - re di - em,
Nin - na - Nan - na, dor - mi a - mo - re, vien, ri - po - sa sul mio co - re dor - mi,

PPP

*Sleep, Sleep, O Child Di - vine.
di - em, na - ta - li - ti - um;
dor - mi, fa la Nin - na - Nan - - na.*

*Hear the an - gels
No - bis na - tus,
Nin - na-Nan - na,*

PP

*o'er the earth Tell - ing of the Sav - iour's birth, Sleep, Sleep,
no - bis da - tus ac in mun - do con - ver - sa - tus, lux, lux,
dor - mi a - mo - re, vien, ri - po - sa sul mio co - re dor - mi, dor - mi,*

luce, luce,

Sleep, O Child Di - vine. et sa - lus gen - ti - um; fa la Nin - na - Nan - na

Sleep, lux, dor - mi, dor - mi,

dim.

p r all. *a tempo* *(Solo) (mesa voce)*

Sleep, O Child Di - vine. et sa - lus gen - ti - um; fa la Nin - na - Nan - na.

An-gels' hands, up-raised in Je - su no - ster sa - lu - Nin - no mi - o,dor-mie ri -

p r all. *p a tempo*

air, An-gels' lips, that move in pray'r, ta - ris, et a - ma - tor sin - gu - la - ris, po - sa, chiu-di - mai le lu - ci bel - le,

An-gels' hearts, that rest - less no - stra pax — et lo splen - dor de - le tue

beat, Christ, the Bless - ed Babe, to greet. glo - ri - a, no - stra pax — et glo - ri - a. stel - ie ren - de lal - ma ver - go - gno - sa.

An-gels' Qui - a Nin - no

p

eyes, so won - drous bright peer - ing down this Ho - ly — Night, Wor - ship ser - di - men-dis tam be - ni-gna con - di - scen-dis te col - mi - o,dor-mie ri - po - sa dor-mie ri - po - sa chiu - di o ma - i le lu - ci bel - le,

Thee, O — Child Di - vine!
la - u-dant,te col - la - u-dant om - ni - a.
chiu - di o mai le lu - ci bel - le

a due
p
O
Al - le -
fa la Nin - na

Child Di - vine.
Iu - fa.
Nan - na.

Thou art King — E - man - u - Je - su no - ster sa - lu - Nin - no mi - o dor-mie ri -

An-gels'
ui - a
in - no
el, Prom-ised One of Is - ra - el, Come to earth,with us re - sid - ing, Bring-ing ta - ris et a - ma - tor sin-gu - la - ris no - stra pax et glo - ri - a, no - stra po - sa chiu - di o mai le lu - ci bel - le lo splen - dor de le tue stel - le ren - de

ppp assai più lento

Love and Peace a - bid - - - ing. Pre - cious In - fant Sav - iour
pax et glo - ri - a Na - to no - bis Sal - va-
l'al - ma ver - go - gno - sa. La Nin - na - Nan-namio ca - ro bam-

*no rall.**ppp assai più lento*

blest Close Thine eyes in rap - ture rest
to-re ce - le - bre - mus cum ho - no - re -
bi - no, la Nin - na - Nan-na ti vo-glio can - tar -

Sleep Sleep O Child Di -
di - em na - fa -
la Nin - na - Nan-na mio bim-bo di -

*rall. assai**Più lento in 4*

vine Sleep Sleep O Child Di - vine.
li - ti - um di - em na - ta - li - ti - um.
vi - no, la Nin - na - Nan-na ti vo-glio suo - nar.

*rall. assai**Più lento in 4**PPP**Come prima*

Sleep O Child Di - vine.
Al - le - lu - ja.
Nin - na - Nan - na.

*Come prima**rall.*

Motet for four part mixed
chorus. (Organ ad lib.)

Deus sic dilexit mundum

(God So Loved The World) *

Suitable for Use Throughout.
The Ecclesiastical Year.

STAINER-BONVIN

Andante, non lento (Joan III, 16, 17.)

SOP. ALTO TENOR BASS ORGAN ad lib.

De - us sic di - le - xit, sic di - le - xit
De - us sic di - le - xit, sic di - le - xit
Andante, non lento
Man.

mun - dum, ut Fi - li - um su - um u - ni - ge - ni - tum da -
mun - dum ut Fi - li - um su - um u - ni - ge - ni - tum da -
ret, — ut om - nis, qui cre - dit in e - - um,
ret, — ut om - nis, qui cre - dit in e - - um,

*) Translation: God so loved the world, that He gave His only begotten Son, that whoso believeth in Him should not perish, but have everlasting life. For God sent not His Son into the world to condemn the world, but that the world through Him might be saved.

non pe-re-at, non *cresc.* pe-re-at, sed vi-tam ae-
 non pe-re-at, non *cresc.* pe-re-at, sed vi-tam ae-
 non pe-re-at, non *cresc.* pe-re-at, sed vi-tam ae-
p *f* *p dolce*
 ter-nam ha-be-at. Non e-nim mi-sit De-us
 ter-nam ha-be-at. Non e-nim mi-sit De-us
f *p dolce*
f *p dolce*
mf
 Fi-li-um su-um, ut ju-di-cet, ut ju-di-cet mun-dum,
 Fi-li-um su-um, ut ju-di-cet, ut ju-di-cet mun-dum,
mf

p

sed ut sal - ve - tur mun - dus per ip - sum. at sed
 sed ut sal - ve - tur mun - dus per ip - sum. at sed
p

II

sed vi - tam ae - ter - nam ha - be - at.
 vi - tam ae - ter - nam ha - be - at.
 vi - tam ae - ter - nam ha - be - at.

ff

ff

ff

Più lento

mf

p

rall. pp

De - us sic di - le - xit, De - us sic di - le - xit, sic di - le - xit mun - dum!
mf *p* *rall. pp*

De - us sic di - le - xit, sic di - le - xit, sic di - le - xit mun - dum!
mf *p* *rall. pp*

De - - - us sic - di - le - xit, sic di - le - xit mun - dum!

Più lento

mf

p

rall. pp

Tantum Ergo

MELCHIORRE MAURO-COTTONE

Moderato mosso

I *pp* Tan-tum Er - go Sa - cra - men - tum Ve - ne -

II *pp* Tan-tum Er - go Sa - cra - men - tum Ve - ne -

III *pp* Tan-tum Er - go Sa - cra - men - tum Ve - ne -

Moderato mosso

ORGAN *pp*

re-mur cer - nu - i, Et an - ti - quum do - cu men - tum no - vo
 re-mur cer - nu - i, Et an - ti - quum do - cu men - tum no - vo
 re-mur cer - nu - i, Et an - ti - quum do - cu men - tum no - vo

ce-dat ri - tu - i Prae-stet fi - - des *p* sup - ple -
 ce-dat ri - tu - i Prae-stet fi - - des *p* sup - ple -
 ce-dat ri - tu - i Prae-stet fi - - des *p* sup - ple -

TONE

men - tum sen - su - um de - fe - ctu - i.

men - tum sen - su - um de - fe - ctu - i.

men - tum sen - su - um de - fe - ctu - i.

men - tum sen - su - um de - fe - ctu - i.

Assai più mosso

Ge - ni - to - ri, Ge - ni - to - que

Ge - ni - to - ri, Ge - ni - to - que laus et

Ge - ni - to - ri, Ge - ni - to - que laus et ju - bi -

*f Assai più mosso**sempre forte**più mosso*laus et ju - bi - la - ti - o, *f* Sa - lusju - bi - la - ti - o, *f* Sa - lus ho - nor

la - ti - o, sa - lus ho - nor

*sempre**più mosso*

accelerando

ho - nor vir - tus quo - que sit et be - ne - dic - - ti -
f vir - tus quo - que sit et be - ne - dic - - ti -
f vir - tus quo - que sit et be - ne - dic - ti -
accel.

rall. o Pro - ce - den - ti ab u - tro - que Com - par -
rall. o Pro - ce - den - ti ab u - tro - que Com - par -
rall. o Pro - ce - den - ti ab u - tro - que Com - par -
rall. *rall.*

sempre Largo *ppp* sit lau - da - ti - o. A - men, A - men.
ppp sit lau - da - ti - o. A - men, A - men.
ppp sit lau - da - ti - o. A - men, A - men.
Largo *sempre* *ppp*

(After the songs can be sung with perfect ease, then, and not until then, the accompaniments should be added for coloring and ornamentation.)

Hymn to Mary

SISTER M. CHERUBIM, O.S.F.
Op. 46, No. 5

Andante

Musical score for "Hymn to Mary" in Andante tempo. The score consists of two staves. The top staff is for the voice, and the bottom staff is for the piano. The piano part features a steady bass line and occasional harmonic chords. The vocal line is simple, consisting mostly of quarter notes and eighth notes.

1. Ma-ry, dear-est Moth-er, Bless thy child-ren here,
2. Thou wert pure and ho-ly, Sin was not in thee,

Take our hearts and keep them Safe for Je-sus dear.
Like thee, lov-ing Moth-er, We would like to be.

Infant Jesus, Come to Me

Piano accompaniment by
SISTER M. CHERUBIM, O.S.F.
Op. 46, No. 6

Dolce

Musical score for "Infant Jesus, Come to Me" in Dolce tempo. The score consists of two staves. The top staff is for the voice, and the bottom staff is for the piano. The piano part features a steady bass line and occasional harmonic chords. The vocal line is simple, consisting mostly of quarter notes and eighth notes.

1. In-fant Je-sus, come to me, That
2. fa-ther, moth-er, teach-er say, I'll

rit. a tempo

I may good and pi-ous be. My heart is small; be Thou my all, Oh
do at once, yes, right a-way. All that they will I must ful-fill, For

*)None of these songs are intended for use in church. Children should be taught to associate songs of sacred content with their daily activities in school and home.

pp

love - ly In - fant, ho - ly Child, Oh, love - ly In - fant, ho - ly Child. What
love of Thee, dear ho - ly Child, For love of Thee, dear ho - ly Child.

Little Herman

Allegretto

SISTER M. CHERUBIM, O.S.P.
Op. 48, No. 7

1. When Her-man was a lit - tle boy, He
2. ran the er - rand, did the chores, With
3. fa - ther, moth-er, sis - ter, dear, Were

loved to sing and play But when his moth-er bade him come, He
hap - py, cheer-ful mien, In church de - vot - ly ev - 'ry morn, Dear
fond of Her - man small, Sweet Je - sus loved him ten - der - ly, And

prompt - ly did o - bey.
Her - man would be seen.
an - gels one and

2. He
3. So
3. all. —

When I Work or When I Play

Allegretto

SISTER M. CHERUBIM, O.S.P.
Op. 46, No. 8

1. When I work or
2. Make me love Thy
3. When the hour of

The musical score consists of four staves of music. The first two staves are in common time (indicated by a 'C') and the last two are in 6/8 time (indicated by a '6/8'). The key signature is F major (one sharp). The vocal line starts with a melodic line, followed by piano accompaniment, then continues with vocal and piano parts. The lyrics are as follows:

when I play, Be Thou with me through the day, Teach me what to
Moth-er blest, Safe be-neath her care to rest, As a bird with-
death is nigh, Then may Ma - ry stand - ing by Take me in her

do and say, Sweet, ho-ly Child. 1 & 2
in its nest, Sweet, ho-ly Child. 3
arms to die, Sweet, ho-ly Child.

Smiles and Kindness

SISTER M. CHERUBIM, O.S.F.
Op. 46, No. 9

Cheerfully

Animato

1. We

rit.

65

girls and boys girls and boys love a cheer-y smile, and so we try to smile all
love all who are kind, and so we shall be kind all

a tempo

day, We smile at fa - ther, moth - er dear, We
day, Be kind to fa - ther, moth - er dear, Be

rit.

smile at all who come our way.
kind to all who come our way.

a tempo

2. We

OUR MUSIC PAGES



M. Mauro-Cottone

Last year the "Ninna Nanna" became one of the most popular Christmas numbers published in recent years. Then, it was available only: as a solo for High Voice; solo for organ; and solo for High Voice with chorus of four mixed voices. Now it is arranged, more simply, for four part choirs, with editions also for three part choirs and two part singing. The two part arrangement is reproduced here. Note its pastoral style, à la "Gesu Bambino". There are only a few worth while numbers of this type by modern Catholic composers. Nicola Montani has one, Father Rossini another, and this is the third. All follow the style set by Pietro Yon for this kind of Carol. This "Ninna Nanna" provides an Italian Carol to combine with French Carols, English Carols, etc., as featured on Christmas programs. The English words or Latin words are suitable for use before the midnight Mass begins. The classical form and melodic appeal becomes evident at the very beginning of the piece. Its composer, as a nationally famous organist, would naturally be expected to contribute a complimentary accompaniment.

The Tantum Ergo is in strictly liturgical style, and is an example of a practical bit of writing for three part choirs. It is from a collection of motets by the composer to be published soon, but this piece is now available separately. Again the organists skill is evident especially in the accompaniment which truly embellishes the work without being unduly projected.

No issue of the CAECILIA would be complete without some contribution from Father Bonvin S.J. His arrangement of the Veni Jesu, with revised text was one of the most popular supplements issued in recent years. Recently he heard Stainer's number "God So Loved the World" rendered on the Radio by a good chorus. The possibilities of the number, impressed him, so he found the original Latin text and adapted it to the music, making it more useful for Catholic choirs.

This is one of the standard choral numbers, found on classical programs everywhere in this country and in England. Like Arcadelt's and Vittoria's "Ave Maria", Palestrina's "O Bone Jesu", and "Adoramus Te", Gounod's "Jerusalem", Praetorius' "Lo How A Rose", etc., this is a favorite of school and church choruses.

In this issue, there are numbers for four part singing, two part choirs and three part choirs. The Stainer-Bonvin number is available separately for four male voices also and the "Ninna Nanna" may be had in almost any arrangement. Each piece is adapted for a practical purpose. One for Carol Concerts or school use, another for Benediction, and the last for general use.

The School numbers are for use with Sister Cherubim's course on Music Appreciation, as being followed from THE CAECILIA by the teachers of music in schools directed by the Sisters of St. Francis and others.

The examples of Propers of the Mass, go with Professor Schehl's article of the same title.

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**ST. IGNATIUS CHOIR, CLEVELAND
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The music interest of Rev. A. B. Stuber, formerly of Canton, Ohio, and for the past few years located in Cleveland, has fructified into the formation of a magnificent choir under a famous director.

The St. Ignatius Choir, Carlo Peroni conducting recently sang at the Public Reception to the Mt. Rev. James A. McFadden, D.D., Auxiliary Bishop of Cleveland, at Public Hall, September 8th to an audience of 12,000.

Ecce Sacerdos composed by Maestro Peroni for the occasion and dedicated to His Excellency, the Mt. Rev. Jas. A. McFadden D.D., was sung for the first time on this occasion.

St. Ignatius Choristers also gave a Sacred Concert, Sunday, October 16th, on the occasion of the opening of The Religious Hour for the season 1932-33, in The Little Theatre of the Public Hall. Interdenominational.

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Music Appreciation

BY SISTER MARY CHERUBIM, O.S.F.

Directress of Music, St. Joseph Convent, Milwaukee, Wis.



"Good music is a vital element in the education of the people."

—P. P. CLAXTON.

*"A thing of beauty is a joy for ever:
Its loveliness increases; it will never
Pass into nothingness; but still will keep
A bower quiet for us, and a sleep
Full of sweet dreams, and health, and quiet
breathing."*

—KEATS.

Music Appreciation in Grade Four

(Continued)

DECEMBER

LESSON FOUR

A. THE NUTCRACKER SUITE

By Tschaikowsky

This suite (pronounced "sweet"), composed by Tschaikowsky, is written for a ballet (pronounced "bal-láy"). In a ballet the story of the play is not told by talking or singing, but by dancing and acting. The Nutcracker Suite is a ballet for children. It was first produced in Russia, and the dancing and acting was done entirely by children.

The entire suite consists of eight numbers. We shall become acquainted with several of these numbers in this lesson.

Before playing the music, briefly tell the following story:

This musical fairy tale tells about a little girl who had given a Christmas party, to which she invited all her little friends. As the guests came, they brought beautiful gifts which she set around the Christmas tree, trimmed with sweets and goodies. Of all the gifts, she liked best a wonderful silver nutcracker.

The guests enjoyed the party exceedingly. After they had bidden her "good-night", her father told her that she must now retire. But before leaving the room, she took a long last look at her beloved nutcracker, and along with all her other pretty gifts, bade it "good-night".

For some reason or other, however, she was unable to sleep; so she stole downstairs at midnight to look at her beautiful toys once more.

And what do you suppose she saw? All the sweets and toys were marching around the room. Suddenly, along came a troop of mice, intent upon seizing the sweets and goodies. As soon as they were espied by the toy soldiers, war was declared between the two troops, the mice being headed by their king, while the Nutcracker commanded the forces of toys. One after the other of the troops of sweets was conquered and captured by the mice, until finally the Mouse-king and the Nutcracker engaged in single combat. This so terrified the little girl that she screamed and threw her shoe at the Mouse-king, killing him instantly. After their king had fallen, the little mouse-soldiers scampered off in all directions, leaving the spoils to the Nutcracker and his troops.

And then a most wonderful thing happened! The Nutcracker changed into a Fairy Prince, and the little girl became a Fairy Princess. The Prince then asked the Princess to fly with him to his kingdom on Jam Mountain, where reigned the Sugar Plum Fairy. This was a most delightful place, where all the subjects of the kingdom were sweets and bonbons. The Prince and Princess were received in great honor by the Queen, who gave an entertainment, in which she had all the sweets and bonbons dance for them. Dances were also performed by Chinese, Russian, and Arabian Dolls, and Toy Pipers. Lastly, all joined in a beautiful dance called the "Waltz of the Flowers".

We will now listen to several of the dances, but we must remember that they are associated with dolls and fairies; and consequently, the music is delicate and fairy-like, and often humorous. None of the heavy-sounding instruments are used.

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DANCE OF THE CHINESE DOLL

(Danse Chinoise)

Victor Record 6610

This is a very dainty little dance, peculiar, and Oriental in style. The bassoon seems to mark the time for the dainty little steps of the dolls, while the piccolo plays the peculiar Oriental melody. Let pupils discover the kind of instruments playing.

The teacher might here say a few words about real Chinese music, which is not musical like this dance. This dance was written by the great Russian composer, Tschaikowsky. In it he used the tones of the Chinese scale, which consists of five tones, having only do re mi so la, the application of which to a great extent gives the dance its Oriental peculiarity. Most of the real Chinese music sounds very unmusical to our ear. It is said that when the gods came down bringing the gift of music to China, they did not teach the distinction between music and noise. Seventy-two different musical instruments have official recognition in China, among which are seventeen kinds of drums. Their music contains much clanging, banging, and tooting.

DANCE OF THE TOY PIPERS

(Danse des Mirlitons)

Victor Record 6616*

This is also peculiar. It is played by three flutes, but the composer wrote the music in such a manner as to sound like toy whistles playing. The class may imagine little toy whistles personified. They dance about playing music which sounds as though they used a comb covered with paper.

DANCE OF THE ARABIAN DOLLS

(Danse Arabe)

Victor Record 6616*

The music of this dance is still queerer than that of the other dances. To our ears it sound rather monotonous, while an Arab might think it beautiful. It is a clever imitation of the characteristic Oriental dance, with its minor tone and the employment of the florid cadences which are frequently found in Moorish and Arabian music. (The Arabian scale contains seventeen tones to the octave.)

WALTZ OF THE FLOWERS

(Valse des Fleurs)

Victor Record 6617

While listening to this music the class may imagine the Sugar Plum Fairy and all present at the entertainment taking part in the dance. Let pupils raise hand when the real dance music begins. (The music begins with an Introduction, featuring the harp particularly. Do not now call attention to this, but merely have

children note when the music swings into dance motion, and tell them the part preceding this is called "Introduction".)

After the music has been played, ask the following questions:

A story told by acting and dancing, with no singing or talking, is called? (A ballet)

Who composed the "Nutcracker Suite"? (Tschaikowsky)

Where was it first produced? (In Russia)

Who did the dancing and acting during the first performance? (Children)

Other questions may also be asked, as the teacher desires.

B. TONE-COLOR

Explain: By Tone-color we mean a certain tone quality. Some tones seem to be light; others, dark; some sound brilliant, while again others are more dull and neutral in quality.

Play certain single instruments from Victor Records Nos. 20522* and 20523*, and let children give their opinion regarding the tone-colors.

The following suggestions as to the tone-color of the instruments, and the moods they are most capable of expressing may be helpful to the teacher: (See chart on next page.)

(For further information on the instruments of the orchestra, consult "The Orchestra and Its Instruments", by Esther Singleton, published by The Symphony Society of New York.)

"Children, we will now again listen to the dances of the Nutcracker Suite we have heard before. I wonder whether you can tell something about the tone-color and mood of these pieces."

Play: **DANCE OF THE CHINESE DOLLS**

Victor Rec. 6616*

Who recognizes the dance? (Dance of the Chinese Doll)

What instrument pictures the tiny steps of the Chinese Doll? (The bassoon)

What is its tone-color? (Dark, deep)

What instrument plays the queer little Chinese tune? (Piccolo)

What is its tone-color? (Shrill)

What mood is expressed by the music? (Daintiness, although rather peculiar to our ears)

Play: **DANCE OF THE TOY PIPERS**

Vic. Rec. 6616*

Who recalls this dance? (Dance of the Toy Pipers)

What instrument represents the toy whistle? (The flute)

Its tone-color? (Pure and clear)

Tone Color of Instruments

INSTRUMENT

Violin
Viola
'Cello
Double Bass
Harp

TONE-COLOR

Nasal, feminine
Rich and somber
Deep and masculine
Heavy ponderous
Sparkling

STRING FAMILY

All emotions
Melancholy; pathos
Calm dignity
Dramatic dignity
Ecstasy; ethereal beauty

Piccolo
Flute
Oboe
English Horn

SHRILL
Pure and liquid
Penetrating, reedy
Somber and reedy
Hollow (low range)
Pure (upper range)
Plaintive (middle range)
Deep and nasal

WOODWIND FAMILY

Frenzied mirth
Gentleness; brilliance
Rustic scenes; Oriental mystery; innocence
Dreamy melancholy; pastoral effects

Clarinet
Bassoon

Many emotions
Rustic effects; humor

Trumpet
French Horn
Trombone
Tuba

Brilliant, commanding
Solemn and pathetic
Dignified and noble
Rich, dark, mysterious

BRASS FAMILY

Military effects
Pathos; romance; gentle melancholy
Majesty; power
Dignity, lugubriousness; mysteriousness

Kettle Drums (Tympani)

Deep
Raspy, crackling
Sonorous, heavy
Bright, metallic
Clear, sweet
Light and clear
Raspy
Bright, clicking
Silvery, sweet
Harsh, gruesome
Dull, monotonous
Hollow, but pleasant
Bell-like
Beautiful, bell-like

PERCUSSION FAMILY

Dramatic effects; storm; thunder, soft and loud
Military, rhythmic effects
Marching effects
Unbridled revelry; conflict
Happiness; bell effects
Tinkling bell effects
Rhythmic effects in national music
Rhythmic effects in national music
Bell-like effects
Funereal effects; dramatic horror
Rhythmic effects in national music
Descriptive effects
Descriptive bell effects
Bell-like effects

Snare Drum

Bass Drum

Cymbals

Orchestra Bells

Celesta

Tambourine

Castanets

Triangle

Gong

Tom Tom

Xylophone

Marimbaphone

Chimes

What mood is expressed by the music?
(Happiness, joyousness, daintiness)

Play: DANCE OF THE ARABIAN DOLLS

Vic. Rec. 6616*

Who knows the name of this dance? (Dance of the Arabian Dolls)

What is the tone-color of this dance, as a whole? (Dark, peculiar)

What mood does it express? Wailing, melancholy)

Play: WALTZ OF THE FLOWERS

Vic. Rec. 6617*

What is the name of this dance? (Waltz of the Flowers)

What instrument plays the running passages in the Introduction? (The harp)

What is the tone-color of the dance music?
(Clear and brilliant)

What mood does it express? (Cheerfulness; gayety)

JANUARY

RECOGNITION OF MARCH, WALTZ, MINUET, GAVOTTE

LESSON FIVE

A. MARCH AND WALTZ

Proceed somewhat as follows:

Play part of a good common march (not an operatic march).

Educate from the class:

What does the music make you feel like doing? (Marching)

What do we call a piece of music that makes

us feel like marching? (A March)

Write the word "March" on the board.

Play: Waltz (Hummel) Victor Rec. 20161*

Does this music make you want to march? (No)

What does it suggest to do? (Various answers—sway, fly like fairies, etc.)

Who can tell me what we call music that has such a lovely swinging motion as this piece has? (Waltz)

In a waltz, does the music suggest that we lift our feet or let them glide along? (Glide along)

Listen again to this waltz, and decide whether to count 1, 2, 3, or 1, 2, 3, 4, with it. When you think you know, raise your hand. (1, 2, 3)

What do we say the measure signature is of music to which we count 1, 2, 3? ($\frac{3}{4}$)

We therefore recognize a waltz by its swinging motion and by its beats 1, 2, 3, or measure signature, $\frac{3}{4}$.

Write the word "Waltz" on the board.

If time permits, let pupils hear other marches and waltzes. Play only a part of each until the form is recognized, for it is not the acquaintance with a composition, but the recognition of the forms, march and waltz, that constitutes the purpose of this lesson.

B. MINUET AND GAVOTTE

Proceed with this new material in somewhat the same manner as above, educating as much as possible from the class.

Play: Any waltz from Victor Record 20161*
(or any other simple waltz)

Children decide upon its form, and raise hand.
Play: Minuet (Gluck) Victor Rec. 20440

Children determine the measure signature. ($\frac{3}{4}$)

The class discusses whether or not it is a waltz, since it has three beats to a measure. The teacher leads the class to recognize that this piece of music has no swaying or swinging motion, and, therefore, cannot be a waltz.

The teacher explains that the Minuet is a French dance, which came into favor many years ago, when both men and women wore powdered wigs and elaborate costumes of stiffly brocaded silk; that it somewhat resembles the waltz, but that it is more stately and is danced with slowly measured steps, interspersed with graceful curtsies and gallant bows; while a waltz has a faster tempo and is danced with a graceful swing, the feet gliding along. Write the word "Minuet" on the board.

Now play:

Waltzing Dolls (Poldini) Vic. Rec. 20161*

Minuet (Mozart) Vic. Rec. 20440*

(or any other good simple waltzes and minuets)

Children note the difference in character of the two forms, even though both are written in $\frac{3}{4}$ measure.

NOTE: The tempo of the minuet is considerably slower than that of the waltz; hence, the speed of the phonograph record should not be varied arbitrarily.

Play: Amaryllis (Gavotte) Vic. Rec. 20169

Who thinks this is a waltz? Who thinks it is a minuet? Who thinks it is neither? (No, it is neither a waltz nor a minuet.)

Let us listen again, and see whether we can count the beats.—Yes, it has four beats. But does a new phrase begin on beat "one", or on any other beat?—Let us listen again. When you think you know, raise your hand. (Play record again). (This music begins, as Gavottes usually do, on beat "3").

If no one can recognize that each phrase begins on beat "3", then tell the class, and clap the beats while counting to the music: 3 4/1 2, 3 4/1 2, etc. After several measures signal to the class to do likewise.

Then explain: This dance is called "Gavotte". (Write the word "Gavotte" on the board.) It is a very old French peasant dance. The dancers lift their feet, and do not glide them along as in the waltz. The dance was very popular at the court of Henry VIII of England.

Play:

Waltz (Brahms) Victor Rec. 20079

Minuet (Mozart) Victor Rec. 20440*

Rendez-vous (Gavotte) Victor Rec. 20430

Let pupils determine the form in each case.

CHURCH MUSIC STUDIED AT SCHOOL IN DULUTH

A school of Church music, the first of its kind to be held in this city, attracted 292 lay persons and 27 nuns to the sessions which were held in the auditorium of St. James school.

The music school proper closed with a Liturgical concert in St. James church. Cecil Birder, of the University of Minnesota and the College of St. Catherine, and Mrs. Wanda Birder, organist in St. Stephen's church, Minneapolis, were the instructors. The school was conducted under the direction of the Rev. Philip Kiley, pastor of the Church of St. James.

THE LITURGICAL YEAR

Time After Pentecost—Fifth Part

By Dom Gregory Hügle, O.S.B.

PRIOR, CONCEPTION ABBEY, CONCEPTION, MO.



LTERNAL REST GIVE UNTO THEM AND LET PERPETUAL LIGHT SHINE UPON THEM: these words form part of the *Introit*, of the *Gradual*, and of the *Communion* of the Requiem High Mass, and each time the melody shows a different physiognomy. At the *Introit* it is calm, reassuring, consoling; in the *Gradual*, melismatic, rich, lyric; in the *Communion*, simple, firm, concluding.—But why are the same words sung three times?

ENTRANCE OF THE HUMAN SOUL INTO THE SPIRIT WORLD.—The moment man's soul leaves the body, it is confronted with the Just Judge, to give an account of the whole life. This examination is called the particular judgment. If the soul is free from sin, it will go straight to Heaven; if it is in the state of mortal sin, it will go to hell; Mother Church does not pray for either of those groups. Her maternal care goes out for those souls that have some venial sins to atone for. For them she offers prayers and sacrifices; she sprinkles the body and blesses the grave; she wears the garb of mourning and exhorts the faithful incessantly to be generous in offering up prayers, alms, and the merits of good works. The greatest means she has is Holy Mass. According to her ancient custom she offers up this wonderful Sacrifice on the day of burial; on the third, seventh, thirtieth, and anniversary day, so that the departed soul may not be forgotten. These official suffrages are carefully observed in religious communities; in the case of the faithful at large, different practices have arisen; most generally the members of the family take care that a number of Holy Masses are said for the departed ones.—Since Holy Church does not know how each soul fared in judgement, she observes the plural number throughout Mass and Office, excepting only the particular prayer and the versicles preceding it. To make her pleading with God emphatic she repeats most imploringly the same petition for eternal rest and perpetual light over and over again.—Let us consider the spirit of these melodic settings.

THE INTROIT.—Listen to those tonal steps: major second; major third; perfect fourth; perfect fifth. They are the embodiment of reassurance, pillars of Christian faith; there is no

hesitation, no doubt; there is hope and joy. These strains are balsam for loving parents, children, friends. What exquisite judgement Mother Church has used in couching the *Introit* in the devout sixth mode, which so well portrays "restfulness in God!"—The story is told of a father who during the Requiem knelt near the coffin of his darling son. The Mass began; it was not in Gregorian music; it was a fashionable mass with orchestra. The horns began to wail, the tympany began to roll, the clarinets, flutes and violins outlined a picture of grief, and the singers came in with shrieks and tones of lament. The composer had completely mistaken the idea: he had drawn up a tone-picture of death with its grief-stricken consequences; it was a materialistic idea, without the light of faith and the comfort of hope. All this was too much for the afflicted father's heart. He jumped up from the pew, made his way to the director of the music and said: "Is there no hope for my son? Is he so deep down in hell as your music seems to indicate?"—The lesson is obvious. "The more closely a composition for church approaches in its movement, inspiration and savour The Gregorian form, the more sacred and liturgical it becomes; and the more out of harmony it is with that supreme model, the less worthy it is of the temple" (*Motu proprio of Pius X.*)

THE GRADUAL.—"But why so elaborate a melody when we are in mourning?"—The answer is always the same: the *Gradual* is a lyric; it is music for its own sake; the soul rejoices over the consoling words of God that were just read in the Epistle. No matter, whether it be Ash Wednesday or All Soul's Day, the Christian soul rejoices over God's merciful dealings; **THE ELEMENT OF JOY CAN NEVER BE ABSENT FROM HOLY LITURGY.**—The children of the world make an awful mistake by placing the essence of mourning in the long-drawn faces and an official amount of watery tears.—The death of the faithful Christian is a triumph, a home-going into the Heavenly Father's House; the time for probation is over; soon he shall meet the glorified brethren in the realm of everlasting happiness. How comforting are the further words of the *Gradual*: "The just shall be in everlasting remembrance: he shall not fear the evil

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

hearing."—The Tract which is always joined to the Gradual, ends with the consoling assurance that the faithful soul "shall enjoy the happiness of everlasting life."

THE COMMUNION.—Those who are familiar with the Vesperale will find a resemblance between "*Lux aeterna*" and the Magnificat antiphon "*Iste sanctus*" of a Martyr-Saint. This resemblance in melody is emblematic of a spiritual reality. Every good Christian is entitled to a happy death. Now it is precisely at Holy Communion that the consoling vista of eternal light opens before the assembled Christians and that on the wings of strong melody these words re-echo: "May light eternal shine upon them, O Lord, with Thy saints for ever, because Thou art merciful." Yes indeed, Thou O Lord art merciful; Thou hast said: "He that eateth my flesh and drinketh my blood, hath everlasting life: and I will raise him up in the last day" (John 6: 55).

COROLLARIES:

1) Rest and Light are opposed to unrest and darkness. A soul is at rest when it has found its centre, viz. God. The souls of the wicked are in eternal unrest; to them "*the storm of darkness is reserved for ever*" (St. Jude, 1, 13)

2) Eternal rest and perpetual light represent union with God and consequent happiness. As the absence of material light is painful to the eye, so a thousand times more, the absence of divine light is painful to the soul.

3) A ship-wrecked crew, tossed about by a furious hurricane, in a pitch-dark night, is but a faint image of souls that have lost their mooring in God.

4) The crowning masterpiece of a Christian is a good death. Now is the time to look ahead. Let every Requiem be a new impetus to make straight for heaven.

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NEW FOREIGN HYMNBOOKS

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Cary & Company, London, have been commissioned to reissue "THE BOOK OF HYMNS" which they formerly published, edited by Samuel Gregory Ould, O.S.B. and William Sewell, A.R.A.M. The new book will be the only Collection of Hymns authorized by the Hierarchy of Scotland. It is now in press.

Hymnbook for Every Day

Burns Oates and Washbourne have announced the issuance of a new hymnbook which contains a hymn for every day in the year, including appropriate music for common feasts. This unique work has proven to be unusually popular among convents and communities where daily services are participated in. Collection has both Latin and English Hymns. Organ copy and Singers Edition are available for import.

IN MEMORIAM

MICHAEL L. NEMMERS

Born August 30th 1855

Died November 24th, 1929

Organist and choirmaster for 54 years, resident of Milwaukee from 1885 to 1929, died at age of 74. Held church positions in St. Cloud, Minn., Kenosha, Wisc., Iowa City, Ia., Cleveland, Ohio, Pittsburgh, Pa. and Milwaukee, Wisconsin. Born at St. Donatus, Iowa.

Graduated from the Catholic Normal School at St. Francis, Wisc. and identified successively with St. Francis of Assisi Church, St. Boniface, Holy Rosary, and Holy Trinity Church, having been at the last name church from 1911 until the time of his death. His golden jubilee as a choirmaster was celebrated on November 22, 1925, at Holy Trinity.

For thirty-seven years Mr. Nemmers composed and published liturgical masses and motets, many of which are in common use throughout the middle western states today.

His music was of the simple easy style suited for small parish choirs, and he had a practical grasp of what choirmasters and singers could do.

Although dead three years this month, the music from his pen is still being offered up in American churches, a continued memorial to the accomplishments of his life, and a reflection of his religious ardor.

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

COMMUNICATIONS

FAMOUS ST. LOUIS CHOIRMASTER FIFTY YEARS A SUBSCRIBER TO THE CAECILIA PAYS COMPLIMENT

St. Louis, Mo.

Gentlemen:

With interest I read the article "Old Subscribers". While not claiming to be "old," I wish to state that my choir "St. Liborius Male Choir" has had the CAECILIA beginning with 1881, four copies a year—all bound—until a few years ago, when we reduced it to one—therefore 51 years.

I myself, a classmate of Dr. Seifert, and Mr. Pfeilschifter, subscribed to the CAECILIA in 1882, while at St. Francis, Wisconsin, the same year as my friends Dr. Seifert and Mr. Pfeilschifter.

I take this opportunity to congratulate the McLaughlin & Reilly Company for the great improvement made since they have taken it over.

With best wishes, I remain,

Yours sincerely,

JOSEPH H. ANLER, *Organist*
St. Liborius Church.

STOLEN OFFERINGS

Stolen goods offered to God are insults. It is an occasion of much regret for right minded organists and choirleaders to hear stolen music offered to our Lord. Unfortunately, there are organists and choir leaders, impelled for a desire of self glory, who ignorantly steal copywritten music.

Although there may be no gratifying pleasure in such work, yet, Sunday after Sunday, these organists and directors persist in presenting Offertories, Hymns, and even entire Masses which have been acquired unjustly. The most prominent offenders against the copyright law are our good Sisters, Brothers, lady organists and beginners. No matter how beautiful a composition may be, the professional musician will not degrade himself to copy it. Either he obtains the music in a lawful way or lets it alone.

In my opinion men and women continuing in this unworthy practice are mere honor seekers or unscrupulous individuals who unscrupulously present their stolen music to God. We sometimes wonder whether these music thieves ever stop to consider the fact that the publisher is protected

by laws. Do these organists and choirleaders ever think of the injustice done to the publisher who has spent thousands of dollars to publish Church Music? The publisher has a great expense to meet before his music nets him a profit. Composing, advertising, office rent, and many other financial burdens must be borne by the publisher. After the music is put on the market at a low price, does it not appear as an injustice to deprive him of the opportunity of making an honest living? I am convinced that it would pay the publishers to hire detectives to ferret out these wrongs. However, he refrains from using the law, with the hope that some day this unjust practice may cease.

There comes to mind the incident of the organist requesting music on approval. This man copied the music that appealed to him. For thanks to the publisher, he kept one score. Similar unjust practices occur every day and the sad part of it is that these offenders are otherwise conscientious Catholics. Such men and women depreciate themselves and their religion. No other denomination, to my knowledge, indulges more in this unworthy practice than Catholics.

An interesting and surprising case of which I am well acquainted took place in a large and wealthy parish in Iowa. The pastor offered to pay the organist for copying a Mass. Perhaps, in the mind of the priest, this deed did not appear to be wrong. In such instances, I think, a little enlightenment would not be amiss. Nearly all book or sheet music in the catalogues of Catholic publishers are copywritten. *The copyright laws forbid anyone to copy any process, for any use, any part or parts thereof or the work as a whole.*

The organist or choir director should take pride in his work. In his music cabinet he should have the best and latest compositions properly arranged. The music leader who fails in improving his choir and organ playing by developing a taste for better devotional music does not serve his position, nor deserve the privilege of participating in divine service.

There is no parish so poor that it cannot afford a new and complete Mass each year. By means of a special collection the choir-leader could replace old and torn books or hymnals and buy new and better music. Every parish can easily afford a music cabinet in which the music books

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

may be kept in order so that everything will not be out of place, the cabinet can thus serve as an index to the standing of the choir and the director. A librarian, duly appointed to take care of the music, can do much to make choir work more pleasant.

Indignation aroused by the abuse of the copyright laws compels one to put this matter before those men and women who copy music which is protected by federal law. Let the resolution of every choir director and organist be to offer in the sincerest and most honest manner his praises to the Creator.

—*Semper Fideles.*

COULD THIS BE YOUR DIARY?

Day 1

Hark! The last bell for Highmass! After a couple of fancy jumps along a winding stairway I landed in the gallery of the church. In two or three seconds I was sitting on the organ-bench, starting the motor, reaching nearby for the organ score of a handy Mass. An improvised prelude with the right hand and pedal was executed, during which the left hand hunted the voice parts for the singers. All went well.

At the offertory and at the recessional I played some tunes memorized about five or ten years ago. With a self pride I patted myself on the shoulder for being so tactful and proficient at the spur of the moment. It happened by accident, and now I can perform this fete with the cleverness of a turkish harlequin.

Day 2

Two Requiems were scheduled for today, one at 6:30 and the other half an hour later. I wonder why the Mass must be said at such inconvenient hours? What about the clergy, do they need no rest or sleep? This morning I found no singers at the familiar places, and my sole attention turned to my own singing and playing. I am the best vocalist in this parish.

The Sequence of the Requiem consists of only a few melodies, why the everlasting repetitions? Cut the text and be ready for the celebrant. Do not let him wait as long as some organists do.

MORAL

Take heed, oh Organist, list to what I say,
With the help of God, devotedly play;
Not wrong, nor idle tones shall peal,
A man of honor, show your zeal.
To teach your choir with patience kind,
And have a spotless heart and mind;
Thus God will bless your work all day,
And turn all hardships into play.

—*Semper Fideles.*

EUCHARISTIC MOTETS BY REFICE

At the risk of incurring displeasure by our vanity in advertising our own music, we take this space to point out that judging from the letters of readers, one of the best contributions that has been made directly to THE CAECILIA in recent years has been the collection of EIGHT EUCHARISTIC MOTETS by the celebrated Roman composer Licinio Refice.

These numbers appeared in 1929, and were at once recognized as highly devotional and practical for present day use. The writer, as Professor of Composition at the Pontifical School of Sacred Music in Rome, could hardly present anything but a model work. That THE CAECILIA was chosen as the vehicle for the publication of these motets was indeed a great honor to the memory of its founder John Singenberger.

All but two of the motets are for choirs of four mixed voices, the others are for one voice, and three voices (S.T.B.) respectively. It is to be expected that these numbers would find their way into Cathedral libraries, as they have done in Boston and elsewhere, but the simplicity of the works merits their consideration by average parish choirs. The imposing name of Refice, should not frighten the choirmaster with a small group of volunteer singers. By far the majority of choirs are of this latter type, and the composer wrote this music for average choirs of today.

The titles, O Salutaris, Tantum Ergo, Sacris Solemnii, Cor Jesu, Pange Lingua, and Occuli Omnium, indicate their dedication to the Holy Eucharist, and users say that the collection represents sixteen pages of church music they are proud to program.

MSGR. TAPPERT'S COLLECTION

Another group of numbers, these for two and three part choirs of ladies voices, that have become standard favorites are those in the collection known as "Rhythmus". These appeared more than twenty years ago, under the editorship of John Singenberger, but composed by Rt. Rev. Msgr. Henry Tappert of reverend memory. They were reissued a few years ago as a supplement again, and the new generation took them up with the same enthusiasm which greeted them originally. Look through your library and see if you have this group of pieces. They are well worth your attention.

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... 22	13 Hymns (Latin and English)	Sisters of Mercy	\$.15	... 427	Lauda Sion Vol. I (S.S.A.)	J. B. Singenberger	.35
... 33	7 Latin Hymns (T.T.B.B.)	Rev. C. Marcetteau	.15	... 428	Lauda Sion Vol. II (S.S.A.)	J. B. Singenberger	.35
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I

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II

To complete file, New York Public Library wishes copies of Jan., Feb., March and April, 1932 numbers of THE CAECILIA. Address The Director, N. Y. Public Library, 5th Ave. and 42nd St., N. Y. City, or McLaughlin & Reilly Company, Boston.

(Editor's Note: Both of these worthy requests are printed in the hope that some subscriber may be able to furnish the needed copies of CAECILIA and thus assist in providing a complete collection of THE CAECILIA for these institutions to keep permanently in their library.

ERRATUM

October issue, pg. 243, 4th paragraph, 4th line "modes" not "words".

POSITIONS WANTED

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Well trained and experienced Organist-Choirmaster in Massachusetts desires position. Good references. Will go anywhere for right position.

B—INDIANA

Graduate of Pio Nono College, pupil of John Singenberger, with 15 years experience, in Catholic Church work, needs position.

J. B. JUNG

Continued from page 330

August 12, 1870, and was appointed rector of St. Michael's, Findlay, O., and taught his choir personally. From 1878 he was pastor of St. John's, at Defiance, O., where he also instructed the choir. Both these choirs met with success at several conventions of the American St. Cecilian Society. As musical journalist (German) he won distinction by such articles as "The Ecclesiastical Year", "Directing Choirs", "Singing in Schools", "Liturgical Singing Prayers". His compositions for church music appeared in the supplements of the Cecilia. His greatest opus, "The Roman Vesperal", for Catholic choirs (Pustet, Ed.), will serve as a lasting reminder of a faithful career in the cause of "reformation of Catholic church music".

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MUSIC SUPPLEMENTS IN BACK ISSUES OF THE CAECILIA

For the first time catalogue of these is being made available and will appear serially in this magazine. Most of this music is still available, other numbers will be printed if demand warrants.

Look over this index. It is the beginning of one of the world's finest libraries of Catholic Church Music.

Continued from June Issue

1908—4

Terra Tremuit—3 or 4 eq.—*J. Singenberger*
 Christus ist erstanden—TTBB—*J. Singenberger*
 O Jung frau—3 pt.—*J. Singenberger*
 (To Thee, Holy Virgin)
 Mutter Sorge furdie deinen—3 pt.—*J. Singenberger*
 (Mother Mary, dearest Lady)
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 Tantum ergo—4 female—*J. Singenberger*
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 Tantum Ergo—3 female—*J. Singenberger*
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Braun
 (In silence deep at the Cross)
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 (In silence deep at the Cross)
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1909—7 and 8

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 Jesu dulcis—SSA—*J. Singenberger*
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 Adoremus—SSAA—*J. Singenberger*
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